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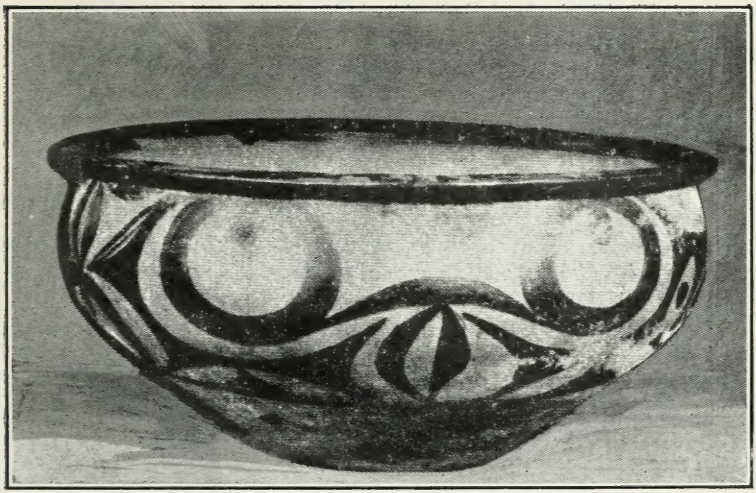

ANCIENT CHINESE POTTERY FROM COLLECTION WANNIECK

The Resemblance to Pueble Pottery is striking

DISCOVERY OF DECORATED CERAMICS DATING BACK FIVE THOUSAND YEARS

Just imagine starting out to hunt rabbits and returning laden with incunabula! That is about the adventure which befell Dr. Anderson, of Sweden, who is mining expert to the Government of China.

This scientist was exploring Northern China in search of coal and metal, when his pick suddenly disclosed layers of painted pottery. This pottery was unlike any type then known in China. Greatly intrigued, this mining expert then carried on his quest and made similar discoveries in Southern Manchuria and also over the territory of the Provinces of Honan, Chan-si, Chen-si and Kan-sou. The nature of the geologic strata in which the pottery lay left no doubt that the ceramics belonged to the neolithic age; that is to say, that they were about five thousand years old.

Just remember that in the eyes of the most authentic historians, China was at that epoch, undoubtedly in a state of barbarism. They represent the territory of the future Celestial empire as inhabited solely by autochthons of low intelligence, taking shelter in the depths of caves and feeding on raw meat, herbs or wild fruit, and struggling against the predatory tiger, the elephant and the rhinoceros until the conquerors from the Northwest drove them back again towards the South. However, Anderson's finds have suddenly presented us with a very advanced type of pottery. Astounding indeed!

If, on the other hand, you will look at the fragments of neolithic pottery found on the surface of the globe, especially in Europe, you will find coarse products, badly

made, destitute of ornament, baked in a haphazard manner and adapted to domestic use only, whereas the pottery of Honan and Kan-sou was the work of real artists.

The majority of the vases were turned on the potter's wheel; those of less regular form proclaim the work of unaided fingers but have little to cede to the former. The material is a fine clay, homogenous and well washed, as it contains no vegetable debris. The artist knew how to reinforce it by the addition of iron oxide; obtaining thereby, a paste more or less charged with color. A scale of reds was also achieved in the firing, which attained various temperatures, sometimes of a high degree, necessitating well constructed ovens. The analysis of sundry fragments has shown that they were fired at from 1,100 to 1,400 degrees centigrade.

Without going any further we can reach two conclusions from Dr. Anderson's discoveries; one relative to the presence in prehistoric China of an unsuspected civilization, the other showing the great superiority of Chinese neolithic pottery to the products of the same period in others countries.

The pots and fragments exhumed by Dr. Anderson, which number around a million, have been sent to Stockholm for study and exhibition, after which half will be returned to Peking.

The first vases to reach Paris, two years ago, were immediately absorbed by the Cernuschi museum and by the Sauphar collection, but several objects of the greatest interest have been imported in recent months. The Louvre has acquired one of the most beautiful, the Cernuschi has made sure of two and the rest remain in the hands of M. Wannieck. It is of this series that we are now speaking.

The most voluminous vases offer a graceful outline,

very elegant and vigorous; their low, narrow necks are accurately adjusted to ample and solid bellies which taper towards the base. They give the impression of perfect balance. A rare silhouette is that of a little vase with two handles extending from the orifice and a slim body resting on three embryonic feet, a peculiarity which remains unique among the objects published by the Swedish Scientists or acquired by the French collections. A sort of large flat basin adds to the variety of forms here described.

At first the aspect of this pottery is surprising. Then analogies occur to mind. One recalls the Mycenean vases, those of Central America and those that Morgan brought back from primitive Sus.

If one examines closely the material and decoration of these jars one finds that the clay is sometimes entirely monochrome, that is to say, yellow, yellow-brown or a true red; sometimes it is of two shades, gray or yellow-gray on the inside and verging on the red towards the surface, depending on the intensity of the firing. The surface is smooth and glassy, perhaps rubbed to a polish with potash derived from the ashes of the hearth; but often the potter would not be content with its natural aspect and would cover it with a glaze - sometimes yellow or ivory white, more frequently red. Thus they are natural or glazed - variously colored from light gray to deep violet.

The color of the decoration varies with that of the surface. It is light red, yellow or black on a light ground, violet and black on a red ground and pure black on a dark red or violet ground. Red, violet and black are the most frequent, creating a striking effect and warmth of color that the eye does not easily forget. As for the design, it is generally composed of convolving, sober, bold

lines, occupying the upper part of the jar and sustained by straight or undulating bands, sometimes arranged with triangles, lozenges or criss-cross.

The surprising thing is that this pottery which was developed in Northern China around the fifth millenium was suddenly swallowed up by the earth without leaving a trace in the elaboration of Chinese art as we know it today! Hence it is not unreasonable to suppose that it was imported by the migration of a race of cultured people and that it departed with them.

Finally, if one considers the real resemblance of this pottery to the specimens discovered at Anau, Abu-Sharain, Sus, Kizly-Vank and perhaps to those of Beloutchistan, one concludes that there existed, five thousand years ago, a culture extending over Turkestan, Mesopotamia, Elam, Transcaucasia, perhaps India and certainly Northwest China. What a perspective on the movements of the peoples and the exchanges of civilization in primitive Asia!—H. d'Ardenne de Tizac in *L'Illustration*, Paris, Translation by Leonora F. Curtin,.

NEW MEXICO ARTISTS

Blumenschein Exhibit at Denver

Brilliant—decorative—colorful—imaginative—might be the words which best characterize the exhibition of 43 canvases by Ernest L. Blumenschein now on view at the Denver Art Museum. Tho the one theme common to all of these pictures is the landscape of New Mexico and the life of the Pueblo Indians, the variety of composition as well as of subject matter is extraordinary. This artist's

mind is most keenly alive to everything he sees. The valleys and the mountains and the clouds, a single human fce, the village church or an Indian dance— i.e. the actual surrounding and scenes as we see them as well as the reconstruction of an Indian battle, a symbolic representation of Indian belief and purely imaginary legends— for all this Blumenschein finds expression in form and color. If he were not gifted with a highly developed imagination, combined with most excellent draftsmanship, he would not have been an illustrator for the greater part of his life. Indeed only at the age of 43 was he able to devote himself entirely to painting, but meantime, he had made a name for himself as one of the best illustrators in America. Blumenschein was born in Pittsburgh, Pa., spent his boyhood in Dayton, Ohio, and received his artistic training first at the Art Academy of Cincinnati, later in New York and Paris. He was one of the first, if not the first painter who in 1898, together with Bert Phillips, visited Taos and discovered the wealth of artistic possibilities in the landscapes of New Mexico and the life of the Taos Indians. Soon after these first discoveries, other artists settled in Taos and the names of Walter Ufer, Berninghaus, Couse, Victor Higgins, Kenneth Adams and many others have since made the small and remote place almost world famous. The list of awards, prizes and medals which in some tangible way indicate Blumenschein's national recognition as a painter, is almost as long as that of Walter Ufer's. To mention only a few, he received: The silver medal, Panama Pacific; the Potter Palmer gold medal and $1,000 at the Chicago Art Institute, the second Altman prize and $500 for landscape painting at the National Academy, New York; the National Arts Club medal and $300, New York; the silver medal, Sesquicentennial Exhibition, Philadelphia

—the latter honor was highest, as it was in competition with nearly 2,000 painters of the United States, and only 12 silver medals were awarded. His paintings are in many of the prominent museums and public buildings of the United States and have done much to spread the fame of the so-called Taos school. With the exception of only three, all of the prize pictures were painted in New Mexico. However—achieving honors in the form of medals and prizes by National Academies is one thing, and painting a good picture is another. Let us see how good these canvases are regardless of awards. The present exhibition constitutes a selection from Blumenschein's preoccupation with practically every subject that the atmosphere of New Mexico offers. The paintings, "The Rock of Fire— Morning," "The Rock of Fire—Afternoon" and "Apache Country," all painted before the same mountain but at different times of the day under different conditions of light, seem to characterize Blumenschein as closely related to the group of the French impressionists, while, in other works, he applies his amazing knowledge of light, shadow and atmosphere to more advanced artistic results. But the three paintings just mentioned, and a few portrait heads, illustrate perhaps the best in what a penetrating and passionate way this artist seeks to find out all about the light of New Mexico and the atmosphere peculiar to this very country. An analytical mind and a keen intelligence, combined with the gift for vigorous and original composition finds here an analogy to the teaching of the great French school of 30 years ago; not by painting silvery French landscapes by the sunbeaten shores of the Rio Grande (as some New Mexico painters who have not yet discovered the difference will probably go on doing for the rest of their lives,) but by applying the system i. e. the discipline of the retina, to

the given atmospheric conditions. One of the best paintings in this show is, to my mind, the "Woman in Blue," an Indian woman in a blue velvet dress, her hands with the big turquoise ring crossed over her chest. This portrait is striking thru its simplicity and the realization of forms and volumes thru color. There is a fullness here that surpasses even the astonishing portrait studies in "Eagle Wing Fan" and "Superstition." Only in the almost black of this Indian woman's hair one misses some sort of a light reflection, which would doubtlessly add to the plasticity of the upper part of head. Obviously the same model was used for the painting, "Girl Seated by Oven," again one of those pictures in which the quality of glaring sunlight or the snow from yellow over lavender to blue are studied and realized in an amazing way. Less successful and even lacking in decorative qualities tho highly stylized is the strange painting "Idealist, Dreamer, Realist." It might go as an illustration to a whimsically grotesque story, but as an oil painting it cannot hold our interest in any way. The largest picture in the show, "The Extraordinary Affray" has a big compositional sweep thru the lower part of the canvas, which, however, the upper part, the very light background of rocks and mountains not continue. In the foreground, an almost solid mass of half naked dark skinned bodies engaged in a terrific man - to - man fight, Blumenschein proves again his skill as a draughtsman of human figures in the most daring foreshortenings and his knowledge and understanding of anatomy. Nothing is slurred in the forms of these joints, backs and heads, every detail of the bony structure and of the tensed muscles is right there and convincing. Blumenschein's love for detail and meticulous execution is sometimes carried to an extreme, but on the other hand, it avoids meaningless spaces and emp-

tiness. The given space of each canvas is always animated to the last square inch Nothing is incidental. It would be interesting to follow Blumenschein's evolution from an illustrator into a painter by studying his steadily progressive work, but since his paintings are not dated, he leaves us guessing. However—dates or no dates—and if we agree with his personal way of pictorial treatment or not—the modernist as well as the academician will recognize the constant research and problematic thoughtfulness in the work of Blumenschein's very interesting personality.-Arnold Ronnebeck in Denver *Rocky Mountain News*. —The exhibit is to come to Santa Fe this summer.

Painting by Eleonora Kissel

The *Literary Digest* uses another painting by a Taos artist for cover page, this time that of Eleonora Kissel while a few weeks before it had used a landscape by Walter Ufer. The *Digest* says: It looks like anticipating August by these glowing, if not rank, flowers on the cover; but quite probably the source of Miss Kissel's paintings—the land about Taos, New Mexico—is before hand in showing such blooms. Eleonora Kissel lives in New York, and Morristown, New Jersey, but after discovering for herself the great Southwest, she has devoted her energies for several summers past to painting there, and a recent exhibition showed not only nature but the commingling of Spanish and Indian life in this fascinating section of our land. *The Herald Tribune* (New York) comments on her show: "The hot glare of the clime, the parched aspect of the country, are strongly felt, and there is a pictorial element in her designs that frequently is distinctly effective. Miss Kissel, moreover, paints what

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she sees in a simple, straightforward manner, coupling economy with suggestiveness of statement. The same qualities, plus direct, fresh color go into the making of several handsome flower pieces."

PERSONAL MENTION

HONORS FOR DANBURG

A New Mexico club woman, Mrs. Walter M. Danburg, has just been appointed commissioner-at-large for the Paci-

fic Southwest exposition at Long Beach. She has been a staff lecturer on Southwestern art and archaeology at the Los Angeles Museum. She lived in Santa Fe for many years, an ardent student of Indian art and culture, and a diligent worker in museum and archaeological activities. Mrs. Danburg's appointment to the Pacific Southwest exposition staff will give her opportunity to organize for that enterprise one of the most distinctive displays of Indian art and handicraft ever assembled in the Southwest. Indian cultural displays and antiquities of many kinds of this region will be emphasized at the exposition. More than a score of foreign countries and eleven American states are to have elaborate displays of their industrial, business and cultural resources. It will be housed in fifty buildings on the Long Beach water front these structures to have an old Moorish-Spanish flavor, with extensive tropical landscaping. Exposition affairs appealing to women will be stressed. The educational and graphic arts departments will show paintings, sculpture, pottery and similar forms of cultural beauty. A feature will be a large display of this character from Italy. The King of Spain is sending priceless paintings dating back 400 to 500 years, with rare old tapestries, and examples of silver and gold filigree work. In a Hopi Indian village the natives will weave rugs and baskets and indulge in their pastimes of old. A similar village is coming from Hawaii. Shows of flowers will be another feature, including a display from the famous botanical gardens of Java. An extensive showing of tropical flowers, plants and trees from over the Pacific area will be included. Musical programs every day will be one of many kinds of entertainment.

Distinguished Visitor from Spain

Professor Fernando de los Rios, head of the depart-

ment of international law and government at the historic university of Granada, Spain, accompanied by Pietro Gebore, Italian consul at Denver, but until recently stationed at Buda-Pesth, visited the Museum and School on Saturday, June 16. In the evening, at the Bishop's Lodge, at which both were guests, at a soirée in honor of the distinguished visitors, Professor de los Rios spoke charmingly in Spanish on his impressions of the Spanish Southwest after visiting the field museum and prehistoric remains at the Puye. He found striking analogies with the foothills, the barrancas, the Sierra Nevada of his own Granada and yet much of distinctive interest. Professor de los Rios after a visit to the Grand Canyon and the Pacific Coast will journey to Mexico City where he lectures at the summer school of the University of Mexico City, which has become a great international culture center to which students as well as professors from all over the world are beginning to flock every summer.

MUSEUM EVENTS

Exhibit by Cyril Kay - Scott

It is only on rare occasions that one leaves an exhibition of pictures with the desire to return again and again, to discover and enjoy some new rhythm or quality which, because of its sublety, might not be noticed by the casual observer. Such an occasion has been given to the writer by an exhibition of water-colors by Cyril Kay-Scott now on view at the New Museum. The artist comes to us with an enviable European reputation. MeierGraefe, Roger Fry, Louis Vauxcelles and numerous other critics have, by uniting in praise of Mr. Kay-Scott's work, demons-

trated to us that they can view pictures with open eyes and open minds, as few of us are able to do. Most people approach paintings with a preconceived idea of the technique of painting, expecting some sentimental or literal representation of nature which resembles photography as closely as possible. These people miss entirely the message that the artist has to give. The work of Cyril Kay-Scott presents a rare opportunity for studying what the modern painter is doing. I use the word "modern" for lack of a better term, although it has so often been applied to posers and charlatans that it is likely to be misunderstood. It is high time that people learn that a modern painter is one who does not belong to the old academic school of painting, and not one who is using a new technique as a cloak to hide his amateurishness and lack of fundamental principles in his work. All good works of art, no matter what their technical means of expression, have these fundamental principles. A Giotto, and El Greco, a Cezanne, all show the sound structure of picture-building, although the means of expression may vary. These principles never vary, but their rediscovery in new form by painters of importance has through the ages caused confusion and dissension among critics and casual observers. Thus modern art has not always been taken seriously enough. One of the sound principles which I observe in Cyril Kay-Scott's work is the use of focal point in establishing the pitch or key adapted to the subject, having in mind a complimentary color which creates an opposite rhythm which pulls the picture together as a whole. In several of his pictures he has used rhythm admirably to convey the sensation of mobility, and spacing as time in music. Every part of his pictures is filled from the focal point, so that the whole generates and functions harmoniously. It is easily seen that these pic-

tures are the expression of an artist with sensitive and long-trained eyesight and a strong feeling for generating color that functions, expressed with the utmost economy of means. Most of his pictures now being exhibited in the New Museum were painted in the North African desert, yet one cannot but feel the similarity to our own sand dunes and hills of the Southwest. This makes the pictures doubly interesting, and we are left with a plea sant curiosity as to what the artist will make of the country here in New Mexico. Mr. Kay-Scott has opened the Chapel studio on San Francisco street, and is painting and teaching with the view of establishing permanent residence here in Santa Fe. We welcome him and wish him much success.—Wladyslaw Mruk in *Santa Fe New Mexican.*

MUSEUMS AND GALLERIES

Increase of Prize Awards

The Art Institute of Chicago announces, throngh its Trustees, an increase in the amount of prize awards to be given to artists in the annual exhibition of American Paintings and Sculpture. This is due to the generosity of Mr. and Mrs. Frank G. Logan, who have increased the amounts of the two principal prizes and added a third prize. Since 1917 the Mr. and Mrs. Frank G. Logan Medal for painting or sculpture has carried with it a $1,500 cash award. This has been increased to $2,500, either as a purchase or as an award. A second Medal with $1,000 has also been given since 1924. This has now been increased to $1,500, to be given for award only, for painting or sculpture. A third medal with $750, will also

be given for painting or sculpture, and will be for award only. The total of prize awards, ten in all, which are annually given to artists in the American Painting and Sculpture exhibition now in its forty-second year, amounts to $8,100. This exhibition usually lasts six weeks, beginning about November 1st. The total of awards given annually in the Chicago Artists exhibition, now in its thirty-third year, amounts to $6,225. The total of awards given in the International Water Color exhibition, now in its eighth year, amounts to $1,000. Besides, there are other annual exhibition in which awards are made, notably the Art Students League, with $235, in cash prizes and the Chicago Society of Etchers, with $225, in cash prizes. Thus the Art Institute distributes in cash prizes each year, to artists, $15,785, a sum much larger than is given by any other art institute in this country.

AMERICAN ARCHAEOLOGY

Plans of New Archaeological Society

Dean W. Bloodgood, president of the Southern New Mexico Historical and Archaeological society, has secured excavation rights for the society on a prehistoric ruin near Lake Valley in the Black Range, Sierra county. The ruin, which is said to show promise of unusual interest, is on private property and several members of the organization are planning to spend much time there in the work during the summer. Among other work being planned by the organization is to preserve, as far as possible, the remains of the old border forts, now fast falling to ruin. These include Fort Fillmore, Fort Seldon, Fort Thorne and Fort McRea. Of these Fort Fillmore is the

best preserved; Fort Thorne and Fort Fillmore having almost entirely disappeared, while Fort McRea is within the Elephant Butte lake basin, and should the water rise sufficiently it would be entirely submerged. A move is also on foot to explore a number of prehistoric sites near Las Cruces. One especially, is said to promise unusual interest for the archaeologist. Another, at old Goldenberg ranch, is said to cover an area of approximately a square mile. The organization is planning to house the artifacts found in these explorations at some point either at Las Cruces or Mesilla where they will be accessible to the public. It is probable that efforts will be made to secure the old "Capitol" building at Mesilla for this purpose. This old building is a historic one. It was here that the territory of Arizona was organized by Colonel Baylor of the Confederate army early in 1861. Also there "Billy the Kid," was tried and condemned to hang for the murder of Sheriff Brady of Lincoln county, this while the building was used as a court house. The directors of the society, are Dean W. Bloodgood, Dr. Troy C. Sexton, L. A. Cardwell, R. C. Stockdale, Rev. W. F. and Mrs. Katherine D. Stoes.

New Maya Sites Reported

The Tulane University Expedition, headed by Dr. Franz Blom, is cutting its way through much unknown Maya region of southern Mexico and Central America, finding living and dead evidence of ancient civilization. A report received by the Mexican Direction of Archaeology, sent by Carlos Basauri, Mexican member of the party of explorers, and the second occasion on which word has been received from the scientists in four months, enumerates discoveries and hardships between Comitan and Ocosingo. The distance between these two points is only

150 miles but it took two months to make the trip, because a path had to be cut through the heavy woods. Food gave out, and the party had a continuous fight with mosquitos, garrapatas that burrow in the flesh, colmoyotes and other insect pests. Deep rivers were crossed and five temporary bridges were constructed, for which reasons the party made an average speed of two and a half miles a day. Ten new archaeological sites have been discovered, Senor Basauri says, and in five of them are ball courts of "pelota," a curious ancient game played with a rubber ball batted through high stone rings with the shoulders and the hips. There are "juegos de pelota" at Chichen Itza and in Yucatan, but it was never suspected that the game existed in the area of the old Maya empire, which had declined long before it was boom-time in Yucatan. It has been assumed that the ball game was introduced in later time into Yucatan from the central Mexican highlands, but the discovery made by the Blom expedition points to another origin. In an ancient Central American book called the Popol Vuh, the Bible of the Mayas, Indian heroes play the curious ball game in great Olympic contests. Another thing that surprised the explorers was the finding of two "chultunes." These are great underground stone "water bottles" such as are found in Yucatan ruins today. They were the answer to the water problem when there were no "cenotes" or natural wells around. These reservoirs are built of stone and plastered on the inside to make them water-tight. They were used to collect rain water against the dry season and sometimes when their owner died his remains were buried within. One of the most important discoveries of all has been the finding of a bit of prehistoric cotton goods in a pot that had been buried in ashes in a cave many hundreds of years ago. This piece of goods is the only bit of its kind in existence, except for a trea-

sured scrap in the Peabody Museum. The jar in which it was found was hermetically sealed by a lid of clay, in a cave of limestone rock, about three feet deep, in the hot lands, about 30 miles from Comitan. In the area between Juncana and the Guatemalan frontier many ancient artificial dykes were found that once protected the farmlands from floods caused by the torrential rains of the wet season. These were the fields used by the ancient Maya farmers. In the region of the Lake of Tepancoapam, a site visited by Dr. Blom, in 1925, a group of ruins have been found north of a place called Chincuitic. On a high hill, with a 250 foot stairway, are two artificial pyramids. In front of one that has a building on top, stands a carving of a Maya priest, with hieroglyphics. A short distance away is a cenote of crystalline clear water, somewhat similar to the Sacred Well of Sacrifice at Chichen Itza. The party found numerous caves with bones and broken pottery, and one of the most interesting is at Huehal. Here in fissures in the rock, were found old pots and jars, skulls and human bones. The explorers believe that this was a "poor man's" burial ground, judging from the inferior grade of pottery used. All the pots are "dead," that is, a hole was made in them to kill them, when they were buried with the corpse, a ceremonial custom well-known among the Mayas. Twelve of the craniums found in this cave were measured. Some of these proved to be very interesting and showed the extreme artificial forehead flattening which was so popular among the ancient Mayas. At Tzajolob, a ranch in the Valley of Tzaconeja, two tombs were found each built in the shape of a cross. They contained pots filled with ashes of wood-carbon and burned human bones, and several skeletons well preserved. The owner of the ranch told the explorers that he had removed many other similar pots a year before and was using them in his household,

but he promised to gather them all and keep them for the scientists. Dr. Blom took numerous photographs of these tombs and made a careful study of the site. Other curious cruciform tombs have been known for many years near Mitla, at a considerable distance to the west of this site, in another state, and for that reason the find is important. The party has already taken about 1000 feet of moving picture films depicting the lives and habits of the Indian races that have been encountered, as well as pictures of the various ruins, the scenery in the woods and mountains and rivers. Senor Basauri has taken about 200 pictures showing the conditions under which the Indians in that region live, and has gathered sociological and ethnological data that he believes will aid the Mexican department of education in its project of incorporating the native, uncivilized Indian in the white man's civilization. The party expected to reach Flores. in the Peten districts of Guatemala, about the beginning of June, and from there they are to proceed north through Guatemala and Quintana Roo, through the white part of the maps that still have no features, until they emerge once more into a known area at the famous Maya city of Chichen Itza, in central Yucatan, in July.—Emma Reh Stevenson for *Science Service.*

PALEONTOLOGY

Ancient Life in Australia

Lieutenant Colonel Sir Edgeworth David, former professor of geology at Sydney (Australia) University, announces discovery of perfectly preserved remains of animal life in Mount Lofty and Flinders ranges of South Australia, believed to antedate former geological discoveries of life on earth by millions of years.

Ancient Chinese Pottery from Collectron Wannieck
The Resemblance to Pueblo Pottery is striking

GIFTS AND BEQUESTS

Free Concerts for New York

Goldman Band concerts on Mall in Central Park and on Campus of N. Y. U., for coming season will cost about $100,000. Concert series is gift to people of New York by Mr. and Mrs. Daniel Guggenheim and Mr. and Mrs. Murray Guggenheim.

Another Corot for Metropolitan

Corot painting "Woman Reading in the Fields," which sold at auction of Charles Senff collection for $31,000, presented to Metropolitan Museum by Mrs. Louise Senff Cameron.